

THEATER OFFERINGS AND STAGE CHAT

Behind the Footlights

How and where to spend the vacation is burning a question in the profession as the private life. Margaret Anglin is indiscreetly war constant in her gentle mind.

"I may have to go to Europe," she says. "But what I want to do is to go up to a Malaga camp and get lost."

Channing Pollock's vacation began last Saturday. While he is "resting," he intends to write a play for James K. Hackett, to be known as "The Right to Happiness," to finish a play which will be to open the Astor Theater, to complete the dramatization of "The Secret Orchard" for the Shuberts, and to write a play for another prominent manager whose name cannot yet be announced. Incidentally, he will continue as dramatic editor of *Ainslee's* and *Smith's* magazines. He also intends to write a series of one-act plays for The Smart Set, a series of articles for the *Broadway Magazine*, and a story of his press agent stories for *Munsey's Magazine*.

Hattie Williams sailed last week for a short visit to London, where she will see all the new musical plays. Upon her return she will begin rehearsals for "The Little Cherub," the play in which Charles Frohman will present her as a star.

George M. Cohan is rehearsing "The Governor's Son" and expects to put it on early next month for an all-summer run at the Aerial Gardens, New York. Unless his luck goes suddenly and completely back on him, there will be no rest for George, for with "Forty-Five Minutes From Broadway" on for the summer in Chicago, "The Governor's Son" in New York, and several new productions in contemplation, the firm of Cohan & Harris will be quite busy, thank you, during the warm season.

Hortense Nielsen, accompanied by her sister Alice, sailed last week for Italy, where she will spend the summer.

Daniel Frohman and Charles Seymour sailed for London last Saturday on the Philadelphia.

Other musical and theatrical people who have recently sailed are Ted D. Marks, Mrs. M. C. Arnold, Libby Blondell, William Parren, Jr., H. J. Jalland, Lionel Barrymore, Paul England, Mr. and Mrs. Adolf Glaser, Fred Meek, Louise Moodie, J. Castillo, Madame Adie, Mr. and Mrs. Bert Cote, Alfredo Herz, Mr. and Mrs. Arturo Vigna, Alois Burgstaller, Marion Weed, Otto Goritz, Madame Gaskil, Herman Tauscher, Lotte Tauscher, Mr. and Mrs. Wilhelm Gerike, and Mrs. Frida Ashforth de Gebel.

Sarah Bernhardt instead of sailing for France next month has arranged for a tour in Australia in the theaters controlled by J. C. Williamson. She will take all the members of her company with her, sailing from San Francisco. On her return to the United States she will resume her present tour.

"The Lion and the Mouse," which is to have its premiere in London this week, is earning a fortune for Charles Klein, who wrote it, and Henry B. Harris, who produced it. It has had its 29th performance in New York; if it meets with British approval it will have a long run in England; four companies will play it in America next season; a sixth company will present it in Australia; a seventh in Germany. Yet "The Lion and the Mouse" was literally hawked about the managerial offices of every theater in New York, Henry B. Harris being the only manager who could "see" the possibilities of the play. But then, as Bernard has pointed out, "you never can tell."

"The Tourists" is the name of a new musical play which will be presented for the first time tomorrow night in Philadelphia under the management of the Shuberts. Richard Golden and Julia Sanderson head the cast.

Kitty Gordon, who was here some weeks ago with "Veronique" and remained after the English company departed to go in vaudeville, has given up the trial and will return to her home on the other side.

Margaret Anglin is to try out a new play by Evelyn Greenleaf Sutherland, called "The Conversion of St. Paul." Henry Miller will play the leading role in support of Miss Anglin.

Nat C. Goodwin produced a new one-act play, "In a Blaze of Glory," by Paul Armstrong, at the Euclid Avenue Opera House, Cleveland, Ohio, on May 10. The scene of the play is laid in a private ward of Bellevue Hospital, and the principal character is that of a tramp. George Cohan says sympathetically, "I hope Nat Goodwin doesn't catch cold."

Anyhow George Cohan won't. He promises solemnly that after next season he won't write more than four plays a year. Meanwhile with ten shows on in September he thinks he's "nearly a manager."

Adele Ritchie was voted the most popular actress in America at the contest held at the advertising show in Madison Square Garden last week. She received a total vote of 1,077, beating her nearest competitor, Marie Dressler, by 162 votes. The prize was a bulldog.

Madame Louise Homer, the last of the Metropolitan Opera House singers to return to New York from San Francisco, arrived on Friday on the duty of audience toward actors. Most any one who has ever been in a Mansfield audience has heard that lecture.

Richard Mansfield delivered an address at the Women's Club of St. Louis, on May 2, on the duty of audience toward actors. Most any one who has ever been in a Mansfield audience has heard that lecture.

At a recent performance of "Strong Heart," in a Harrisburg theater, a large delegation of Indians from the Carlisle Indian Industrial School were present, and watched Edison in his part of a college bred Indian with interest. Major W. A. Mercer, of the Eleventh Cavalry, the superintendent of the school, was desirous to arrange a special matinee at Carlisle, but it was found to be impractical. At the conclusion of the performance the real and imitation Indian had an enjoyable row-pow on the stage.

Minnie Dupree will retire from the cast of "The Music Master" at the end of this week. The role of Helen Stanton will be taken by Frances Starr. Some day in the dim and distant future New York may be willing to let "The Music Master" come to Washington.

A special despatch from Chicago recently announced that Richard Mansfield has "refused to desert the Theatrical trust and join the Independents next year," although it was reported that the independent forces had offered him \$50,000 to do so. Even this munificent sum "would not move him." Then Mr. Mansfield explained that he had declined because he prefers to continue his present policy of independence and friendliness toward all theatrical interests, rather than bind himself to a particular syndicate.

Oh, lovely! How long it is since Richard said boldly, in print: "Art must be free. I consider the existence of the trust or syndicate a standing menace to art. Its existence in my opinion is an outrage and unbearable."

Stage Gossip From Gotham

By JAMES GRANT THURSTON.

NEW YORK, May 19.—If New York does not become familiar with the great devastation which destroyed San Francisco it certainly will not be the fault of the moving picture men. At no less than three Manhattan and one Brooklyn playhouses are being presented pictures of this, the greatest fire on record, and, of course, all were taken while the flames were at their work of destruction. Up to this time no pictures of the earthquake have appeared, but who can say they will not. It probably takes longer to develop a picture of an earthquake than of a fire. Whatever the accuracy and value of the picture there can be no doubt as to the ability of the publicity promoter of one of them. Hear what he says and wonder:

"These motion photographs, taken while the buildings crashed and the riven earth shook to its inner core, are the climax and furthest boundary of the moving pictures' vast development. Beyond the mark set by these photographs none may ever go, for when again will there be another such cataclysm in this country? When again such a disaster be mirrored on the films of any artist? The towering buildings of the noble city are seen shaking, reeling in ruins. The streets and avenues are seen changing, chameleonic, from stately thoroughfares to pathways through the heart of a lurid inferno. The flames are seen breaking forth in a thousand hissing, sparkling tongues, and the startled, half-clad, panic-stricken people may be observed running madly from their homes, seeking refuge in

which she will occupy. Oswald Yorke, her husband, will be her leading man.

Lina Abarbanell, who made so great a hit in "Hansel and Gretel" at the Metropolitan Opera House and who proved herself a comedienne of ability, has joined "The Student King," the new De Koven musical comedy. She will probably be a permanent acquisition to the American stage and a valuable one.

MISS ODETTE TYLER A BASHFUL AUTHOR

It is not generally understood that Miss Odette Tyler is the author of the play, "The Red Carnation," produced last week at the Belasco, but such is the case. When this romantic drama received its initial presentation at the Yorkville Theater, New York, last spring, Miss Tyler became possessed by a nervous dread that the critics might make fun of her ambition to become a playwright. She was already the author of a book called "Boss," but knowing the profession she feared that that alone was not sufficient to insure her from the most rigid cross examination on the part of the public and her friends as to how she happened to write the play, what method she pursued in putting it together, where she found her plot, and how she managed to take the time to do such a thing. At the last moment before the advertisements were printed, Miss Tyler announced her first intention of not stating her share in the new venture. It was enough for her to play the star part. Accordingly she announced "The Red Carnation," by Elizabeth Lee Kirkland.

No one had ever heard of Miss Kirkland and when the story came out there was a great deal of fun about it, for Kirkland is Miss Tyler's maiden name, her father being General Kirkland. Her stage title is Odette Tyler, purely fictional, the Odette being from a famous play in which Clara Morris used to appear and which was a great favorite of little Elizabeth Kirkland.

The Kirkland, however, was not recognized by any save very intimate friends and Miss Tyler is generally known off the stage as Mrs. R. D. Shepherd. Mr. Shepherd's stage name being MacLean, there is frequently some confusion. Elizabeth Lee Kirkland-Shepherd-MacLean alias Odette Tyler is a combination difficult to those uninitiated in the mysteries of professional nomenclature. The Elizabeth itself is misleading, for Miss Tyler is called Bessie by those who know her best.

At last they have her name straightened in New York, but few in Washington knew that the announced author of "The Red Carnation," Elizabeth Lee Shepherd, is none other than Odette Tyler.

The new plays and revivals of the current week follows:

Wallack's Theater, Anspacher's "The Embarrassment of Riches," with Miss Charlotte Walker and Bruce McRae. Garrick Theater, Grant Stewart's "Mistakes Will Happen," with Charles Dickson and Miss Anna Johnston. Hudson Theater, revival of Shaw's "Man and Superman," with Robert Lorraine and Miss Ida Conquest. Academy of Music, "The Road to Kenmare," with Andrew Mack. New York Theater, Ranken and Sloane's "The Gingerbread Man."

Mrs. Fiske is to have a permanent New York home according to current

to present the singing bonnet maker to old and new friends on September 1. She will be welcome.

In two weeks more David Warfield will wind up his second year with the "Music Master." I have good authority for saying that arrangements have been completed for a third year of this most popular of recent plays, beginning in September. It is not unlikely that Mr. Warfield will conclude to make a unique record and play the "Music Master" for 1,000 times in New York, with no break other than the summer vacations. Judging by the houses to which he is playing, I see no reason why he should not do this.

Jefferson de Angelis winds up his season with "Fantasia" tonight and intends to go to Europe for a vacation within a week or two. He has earned a rest and can afford to take it.

After one of the most unique and successful tours of the United States ever undertaken by an actress, Mme. Sarah Bernhardt soon will be turning her eyes toward "La Belle France." The wind-up begins May 24 at Chicago, where "Hamlet" will be given. The route between New York and Chicago has not yet been officially announced, but it probably will include one night each at Cincinnati, Cleveland, Buffalo, Pittsburgh, Washington and Philadelphia, with perhaps some of the intervening cities. The Broadway report. It will be near Long-acre Square and unless plans go awry she will be ready a year from next September, as Mrs. Fiske's lease of the Manhattan expires with the current month. She will go on the road next season, winding up at some New York house, probably the Lyric.

There is much talk in theatrical circles as to the real reason for the sudden return of Julia Marlowe from Ottawa. It was said, of course, that illness was the cause, but Broadway is cynical, not to say sceptical, and this explanation does not explain in a manner altogether satisfactory. A large and fashionable audience, including the governor general, were disappointed by Miss Marlowe's sudden departure.

A story is printed this week to the effect that the vaudeville kings, B. F. Keith and F. F. Proctor, are to join forces and that plans for the amalgamation have been practically agreed upon and the details soon will be worked out. The new combine would control seven playhouses in the Metropolitan district and something like twenty-five or thirty outside. Through their connections the Keith-Proctor combination would reach from ocean to ocean and from the gulf to the lakes.

Annie Russell is to try Shakespeare next season at the new Astor Theater.



W. H. CROMPTON IN "LIBERTY HALL" COLUMBIA.

which she will occupy. Oswald Yorke, her husband, will be her leading man.

Lina Abarbanell, who made so great a hit in "Hansel and Gretel" at the Metropolitan Opera House and who proved herself a comedienne of ability, has joined "The Student King," the new De Koven musical comedy. She will probably be a permanent acquisition to the American stage and a valuable one.

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A THEATRICAL DEBUT

Miss Jessica Vir-Del-Ma, a pupil of Mr. Robert Hickman, is to become a professional this week when she will appear in "The Cowboy and the Lady," with Odette Tyler at the Belasco. Miss Vir-Del-Ma is to play the title role in "Frou Frou" at the amateur performance to be given week after next under Mr. Hickman's direction.



BLANCHE STODDARD, LEADING WOMAN WITH ODETTE TYLER.

An Actress Who Can Think Quickly

Miss Blanche Stoddard, leading woman for Odette Tyler, possesses one very essential talent, that of being able to rescue herself from a discouraging situation. During the three weeks in which the Tyler company have been playing at the Belasco Miss Stoddard has been called upon at various times to think quickly in order to save a dramatic situation. Presence of mind and ability to suggest remedies for mishaps is invaluable on the stage. During a performance of "Lady Huntworth's Experiment" there was a nervous moment in the wings when some one called out "Where's the shoe?" Three who attended the play will recall that Lady Huntworth brings in a shoe belonging to the old maid sister of the Vicar, Miss Hannah Pillenger, which, in order to bring good luck, the titled cook throws at the young curate and Lucy Pillenger as they elope. The play was rapidly approaching the point when the shoe was obliged to be produced or the ridicule of the audience would be made manifest. Every one back of the stage, from the property man to the little newsboy joined in the game of "hunt the slipper," when Miss Stoddard, who was playing Keziah, appeared and demanded to know the cause of the excitement. "We can't find Miss Pillenger's shoe," someone answered breathlessly, "and everything will be ruined." Without saying a word Miss Stoddard stooped down and unlaced her own boot just in time to save the scene.

Then everyone else wondered why no one else had thought of so simple a thing.

During "The Jilt," the second act closes with the company grouped about the piano singing. Miss Inez Plummer, the ingenue, is supposed to play the piano accompaniment, but she only pretends to do so, while Mr. Rakemann, director of the Belasco orchestra, plays another piano just off the scene. Unfortunately the setting of the stage was so arranged that Mr. Rakemann could not hear a note of the singing. Consequently the stage director, Mr. Priestly Morrison, was accustomed to stand in the wings and give the signal when to start the music so that it would be in accord with Miss Plummer's imitation playing. Mr. Morrison also sang the air off the stage, so that Mr. Rakemann could keep with the singers. One evening the stage director was called away just at the time for the song. He asked Mr. Melrose, the leading man to give the music cue. Mr. Melrose did so and then went on the stage not knowing that unless someone sang for Mr. Rakemann he would be utterly at sea in regard to the accompaniment. Miss Stoddard grasped the situation immediately and moving to one side of the stage called in some one "Hum the music for Mr. Rakemann or the scene is ruined. Mr. Morrison isn't here." No one out front suspected the commotion that was surging about the wings that evening, but Miss Stoddard suggested the remedy.

The most recent event of interest in which she participated occurred on the opening night of "The Red Carnation." The company had been rehearsing all Sunday night and all Monday. There was some delay about the costumes and lights. Finally everyone had settled his difficulties with the exception of Miss Stoddard, around whom the whole party centered, a character of the greatest importance. Miss Stoddard's costume did not reach the theater until nearly 6 o'clock in the evening, and to her consternation she discovered that it was not what had been ordered and was altogether impossible for Marie Antoinette as it belonged to a different period in history and was a gaudy affair while she required a dress to be worn in the prison scene. Many an actress would have gone into hysterics at the prospect, but not so with level-headed Miss Stoddard. She called Miss Tyler's maid to her assistance, sent her out for a gray cotton crepe gowns at an absurdly reasonable price, and marvelous as it sounds, by the time the curtain went up two hours later, Miss Stoddard looked every inch a queen in a gown which had been cut without a pattern and so quickly sewed together that it would not bear close inspection, but save the

proper effect. Those who have seen "The Red Carnation" know how beautiful she looked. Fortunately for her Miss Stoddard had that afternoon been looking at a magazine containing a picture of the ill-fated queen, and that was of much assistance to her. This picture by Mme. Le Brun, the celebrated French artist, is responsible for the wonderful likeness of Miss Stoddard's make-up, which is strikingly realistic.

The Tyler company now regard Miss Stoddard as indispensable to their safety.

AN EXPLANATION FROM MR. CHASE

Mr. Chase believes that an apology and explanation is due for the seemingly early closing of the theater.

"The season," he says, in an open letter to his patrons, "opened to standing room, played to standing room and is closing to standing room. This is as it should be, as interest and attendance should never be permitted to diminish. The supply of good vaudeville acts is limited, and it is far better to provide for your entertainment forty weeks of splendid vaudeville than to undertake to keep open additional weeks with bills below the high standard set. Vaudeville artists receive large salaries, many are wealthy, owning city and country homes, others travel through Europe in the summer for pleasure and it is with difficulty that even average good bills can be booked after the middle of May.

"Another most important reason for closing at this time is that the most elaborate and extensive improvements, involving the expenditure of many thousands of dollars, will be made to the theater during this summer vacation and several weeks of time are required within which to complete the work. You now have for your amusement home the handsomest theater in Washington, but next season it will rank among the most beautiful in America. Without your loyalty this theater would not be in existence, and for your loyalty I feel deeply grateful and appreciative.

"During the coming years there will be no change in policy or prices. The bookings for next season are progressing rapidly and all the newest novelties and best comedies in the four quarters of the globe are being searched for by our American and foreign representatives and will be secured, regardless of expense, for your pleasure and entertainment.

half contributes to his sentence. The jury is about to bring in a verdict when Molly Larkin calls out and is about to tell all she knows about Slimfoot Jim when the Indian shoots her. She falls apparently dead and Jim confesses saying he has no longer any one to live for. Molly recovers and the play ends happily.

Miss Tyler will play Miss Elliott's former role of the lady, and George D. Parker will play the cowboy.

An Old School Actor.

Age has not withered W. H. Crompton, the distinguished actor of the old school who is portraying the principal comedy old man parts during the summer season of Guy Standing and the Columbia Theater company. He is not only one of the few remaining personal landmarks of the drama, who is still in active harness in this country, but has so interesting a personality, aside from his rare and admittedly capable career on the stage, that he would be taken for a statesman, a merchant prince, or a clergyman if passed by a stranger on the Avenue.

He is one of the very few living players whose career emanates from the famous old Bowery Theater in New York. Two other noted players of that company now alive are Mrs. W. G. Jones, who is still playing the part of the nurse in "Juliet" and whose reputation has long ago been classed as the finest portrayal of the role this side of the Atlantic, and venerable W. J. Studley, another noted old Bowery Theater actor who, although still alive in New York, is an infirm old gentleman.

Mr. Crompton's hale and hearty constitution which enables him to continue in active stage work is probably due to the fact that he cared for his health so scrupulously throughout his career. He was born in Manchester, England, in 1842, but had no idea of going on the stage until after he came to America. He was an English merchant when he came to New York in 1862, and nothing short of financial reverses turned his attention toward the footlights. He owes his step in that direction to a genial old New York customer and to his friend, Milnes Levick, who as manager of the Barnum's Theater offered Mr. Crompton an engagement as a "stock player," which the latter accepted in 1865. He was prompted to go on the stage because he was a fine reader and soon gained distinction.

There are few players living today who have had a more thorough and versatile training such as was afforded by the old stock company system which was in vogue before, during and after the war when only the stars like Booth, Barrett, Macready, Forrest and players of that character, traveled from city to city to fill engagements at the head of the permanent stock companies which every city had. These players, few of whom still remain who have served so many noted stock companies as long as Mr. Crompton.

Long as his career has been it may easily be divided into periods each representative of some phase of evolution of American theater. He began at Barnum's Theater, when he made his debut in 1867, in two old farces between which sandwiched an exhibition by Tom Thumb, and his tiny wife, who constituted Barnum's star stunt at that period. Mr. Crompton joined the famous old Bowery Theater stock company in New York in 1868, and after a company three years. In 1870 he joined another famous stock organization, that of the Pittsburgh Opera House, where he delighted audiences in the Smoky City for eight years. He then served the Madison Square Theater, where he played five years for Daniel Frohman, in New York, and in 1881 joined Charles Frohman's Empire Theater stock company—the most famous organization of its kind in recent years, creating all of the principal old man comedy character parts with that company throughout its long existence. Since the day that he first signed with Charles Frohman, some sixteen years ago, Mr. Crompton has served no other master and the balance of his stage career will probably be completed under the auspices of Mr. Frohman.

The stage came near losing this famous actor several months ago. For the past few years he has been playing with the Sothern-Marlowe combination. He opened the present season with them at Cleveland, but at Boston he was stricken with pneumonia and for sixteen weeks he lingered close to the last flicker in a Boston hospital. During the spring he convalesced and on April 1 he was able to return to the stage. The regular season being over he was immediately sought by Messrs. Luckett and Standing for the summer season at the Columbia Theater and special arrangements were made with Mr. Frohman to enable Mr. Crompton to accept. One thing that has appealed strongly to Mr. Crompton in connection with his engagement here was the fact that it would afford him an opportunity to appear again as the quaint old bookseller in "Liberty Hall," the part that he created at the Madison Square Theater in August, 1882, and in which he will be seen at the Columbia tomorrow evening. He regards this as one of the most congenial and very best characterizations of his long career on the stage and delights to impersonate the role.

Offerings at the Theaters

Belasco—"The Cowboy and the Lady." The cowboy and the lady, the charming comedy by Clyde Fitch, has been selected for presentation this week at the Belasco Theater by the Odette Tyler company. This play has not been seen in Washington since the original production by Nat Goodwin and Maxine Elliott, in which each scored a pronounced success.

The play centers about Teddy North and Mrs. Weston. Teddy is a graduate of a famous Eastern college, who goes West to try life on a ranch which he has purchased as a novelty. He meets Mr. and Mrs. Weston, the former a woman, the latter a charming, well-bred woman, who delights in the Western atmosphere. Teddy and she are in love with each other. He knows his heart, but she is not conscious of the extent of her feeling for him. During a ball at Molly Larkin's, Teddy, Weston, and Slimfoot Jim, an Indian, who surprises Weston making love to his sweetheart, Molly Larkin.

Slimfoot Jim turns out the lights and disappears. When candles are brought Mrs. Weston and Teddy discover each other standing beside the body. As both have uttered threats against the dead man each believes the other guilty of the crime. The sheriff is about to arrest Mrs. Weston, whose revolver is found beside Weston, when Teddy declares himself the guilty person. In the third act he is brought to trial and the scene which follows is one of the most dramatic on the stage. Mrs. Weston, unconsciously, in testifying in his be-

Columbia—"Liberty Hall." The fourth week of the successful season which has greeted Guy Standing and the Columbia Theater company will be inaugurated tomorrow evening with a revival of the famous Empire Theater success, "Liberty Hall," which will be more than ordinarily notable through the fact that W. H. Crompton will reappear for the first time in years in the quaint comedy part of the old bookseller, which was the hit of the play when it was given its original presentation in New York in 1882. He will be seen as Uncle Todman, who has lived happily under a roof that has been made humble largely through his generosity. His two nieces around whose lives the story revolves have been living in luxury in a fine old English home, but the death of their father leaves them penniless since the entire estate has reverted to their cousin, who has been traveling so long in India that there seems to have been no conception that he would return. At this critical juncture the sisters receive

Thomas Evans Greene, as Thaddeus, in "The Bohemian Girl," National.

wild, smoke-blinded flight. Then are shown the deeds of the first-trained soldiery, the looting by ghouls, and the slaughter of the vandals; the gatherings in Golden Gate Park and the refugee camps; the work of relief and rescue—all is there, nothing is omitted. What stage can show the equal of this thrilling lines to match the story of this San Francisco disaster?

And Tody Hamilton is out of the business.

One by one the season's successes prepare for the time of rest. Fritzel Scheff winds up her six months' run in "Mile Midstie" tonight and next week it will be away to Vienna for her. After spending the summer in Austria and Germany, much of it automobileing in the Schwartzwald, she returns in time

Photo by Harris-Ewing.